

WASHINGTON, D. C., SUNDAY, APRIL 13, 1919.

PLAYS AND PLAYERS OF EASTER WEEK



Maxine Brown in "Oh Uncle" tonight



Marguerite Clark in "Let's Elope" today



Pauline Frederick in "Paid in Full" today



Laurette Taylor in "Happiness" NATIONAL



Mme. Brashkovsky in "Suspense" today



William Russell in "Brass Buttons" STRAND



Eileen Huban in "Dark Roseleen" BELASCO today



Mable Moore playing SHUBERT GARRICK in "HAMLET" tonight



Madge Kennedy in "Daughter of Mine" CRANDALLS



Bernard Wheeler playing COSMOS this week



Madeline Travers in "Gambling in Souls" GARDEN



Marion Davies in "Getting Mary Married" KNICKERBOCKER



Gus Fay playing GAYETY today



May Bernhart playing LYCEUM today



Alice Joyce in "The Cambric Mask" RIALTO

Miss Fillmore's "Geranium"

By EARLE DORSEY.

The seven-day period which expired last midnight served to illustrate once again, the peculiar inability of the stage to properly interpret the speech, character and mannerisms of that intensely fascinating type, the American negro.

Generally speaking, Mr. Dillingham's production of the past week, "A New Girl," was not particularly distinguished for its accurate delineations of characters and types, it being essentially, of the girl-and-music form of entertainment and therefore a species of drama rarely notable for its dramatic authenticity. Still, "A New Girl" revealed, with but one single exception, no glaring examples of poor character portrayal and almost everyone thought it a good show.

The exception referred to, however, was altogether glaring. It was Nellie Fillmore's characterization of "Geranium," a negro mammy of the old South. In justice to Miss Fillmore, it must be stated that Anne Caldwell, the author, was partially responsible for the painful nature of this characterization. The author attempted the rather silly innovation of putting French slang on the lips of an old Southern mammy, a woman manifestly too elderly to have chocolate-colored sweethearts returning from France. Even that does not excuse Miss Fillmore for her rather shallow and decided inaccurate conception of the negro dialect, the negro psychology and the negro mannerism. She was dialectically verbose—the very antithesis of the negro character except under strong excitement or stimulation. She clearly and beautifully rounded her "r's"—an accomplishment few American negroes possess, owing to the physiological construction of the negro tongue. She showed little sign of the training which one would naturally expect to be a concomitant of long service in a Southern household. Miss Fillmore's "Geranium," in effect, embodied nearly all the defects which one grows accustomed to in constant theater attendance.

There really seems little excuse for the well known universal man-handling—and woman-handling, too—that the American negro character receives on the contemporary American stage. The American negro is not an unfamiliar character to Americans. In fact, 90 per cent of the white adults of the United States can attempt a fair imitation of the negro dialect, and a very small portion of that 90 per cent learned the imitation other than at first hand. Along the Eastern seaboard, the center of the American dramatic universe, the negro has made his individuality, his personality, his mannerisms and his dialect not only well known but commonly familiar. Why, then, should it be so difficult for the average thespian of at least budding attainment to approximate the same character, behind the footlights?

If the American negro character were as unfamiliar as the negro of the Old World tropics, there might be some reason for this chronic failure to portray him on the stage. If he were even as unfamiliar to the average American as is the average British butler, say, there might be extenuating circumstances aplenty. But we nearly always find the butler portrayed with fair accuracy. We find the very type of an actor carefully cultivating his English accent and his butlerish bow. Does the same care go into the rehearsal of a negro part? If it does, one must of necessity think lightly of the histrionic ability of the American actor.

It is unquestionably true that it is difficult to study the American negro if one takes as a model the sneering, maddening type of West Indian negro, commonly found serving as hall-boy and elevator help in New York apartments. The American negro has nothing in common with this type except the color of his skin and even that is not the same shade. The American negro, as he really exists, can not often be found outside the haunts of his race. His contact with the Caucasian, if it be constant enough, inevitably results in a deterioration of the negro type. Manhattan Island, at any rate, does not seem to be the ideal hunting ground for the negro character, yet judging by the impersonations commonly pur-

CONTINUED ON PAGE THREE.

Patrons of Columbia Approve Short Films

The evolution of the photoplay form of entertainment, in the average downtown theater, is strongly tending toward the vaudeville or variety type of entertainment. In the opinion of Fred Klein, manager of the Loew's Columbia Theater and one of the most progressive and far-sighted picture-theater managers in the East.

In Klein's opinion, the future development of the motion picture of a variety program of picture sub-demand, which has recently arisen in the Loew's Columbia Theater and one of the most progressive and far-sighted picture-theater managers in the East.

The Columbia, from this time on, proposes to show, as the feature of its program, the best star feature obtainable. These stellar showings, of course, will be of the usual length of all featured attractions but in addition, the Columbia will program an attractive list of subsidiary features which are best illustrated by setting forth the attractions announced at the F street theater for today.

In addition to the stellar attraction—Bryant Washburn in "Something to Do"—the program includes the following: "The River Grey and the River Green," a scenic ramble with Robert C. Bruce and his dogs in the fastness of beautiful America. "A Touch of Rheumatism," a screaming comedy featuring Mabel Normand. A Mutt and Jeff cartoon. The Gaumont-Herald News Graphic. A musical solo feature.

Shipman's Cush Customer

Samuel Shipman, co-author of "Dark Horse," the comedy which is due at the Belasco Theater in the near future, is a Broadway character. The fact that he has collaborated on "East Is West" and two other great successes of the year on other great successes that make a new record, would make him a figure, but it is his personality that makes him a "character." Here is one of the latest stories about him: Miss Tempert sent the other day at the Cheese Club, made up of newspaper men. They indulged in considerable "kidding" at his expense, with hints about seeing his show. Now, when Shipman needs a friend to see "East Is West" or the other hits he has written, he has to buy the tickets, and he began to edge a bit. However, he turned the joke when an editor came in a few minutes later with another guest. The editor introduced his friend to Shipman, explaining, "He is not a newspaper man." "How are you?" answered Shipman to the friend, extending his hand cordially. "I'm so glad to meet a cash customer."

The Elderly Ingenue

Although Beryl Mercer, who plays one of the principal roles in David Belasco's new comedy, "Dark Roseleen," is still in her twenties, she has won a distinct place for herself in the theater as a portrayal of elderly women. It was to play Emily in "A Lady's Name," with Marie Tempest, that Miss Mercer came to America. Emily was only a thirteen-line part but of such importance to the play that Miss Mercer sent all the way to London for an actress. After that engagement Miss Mercer appeared with James T. Powers in "Somebody's Luggage" and then as Mrs. Bunting in "The Lodger." Beryl Mercer was born at Seville, Spain, the daughter of Edward Sheppard Mercer, attached to the Spanish Embassy in London. Miss Mercer made her first appearance on the stage when she was only four years old, as Willie Carlyle in "East Lynne" at Eastbourne, England. She soon became one of the most popular players of "boy" parts in England. Sir Herbert Tree then engaged her to play "Ita" in his production of "The Darling of the Gods." She appeared next with Oscar

Asche in his production of "A Midsummer Night's Dream" at the Adelphi Theater. Last season she came to America to play the title role in Berrie's "The Old Lady Shows Her Medals," a characterization that was hailed on all sides as one of the finest things she has ever done, and the early part of this season appeared with Otis Skinner in "Humpty Dumpty."

BRESHKOVSKY TO LECTURE.

Sunday afternoon, at 3:30 o'clock, at the National Theater, Mme. Catherine Breshkovsky, famous as "The Little Grandmother of the Russian Revolution," who has spent thirty-five years of her seventy-five years of life in the prisons and mines of Darkest Siberia, and who, only recently, narrowly escaped death at the hands of the Bolsheviks, will speak in behalf of the little children of Russia who have been orphaned and left homeless by the great war. Dr. Edward H. Ebert, chief surgeon of the American Red Cross in Russia in 1914-15, is with Mme. Breshkovsky on her tour.

Attractions Listed for Week of April 20

POLIS—New musical production, "Sunshine," book from the pen of William Cary Duncan; music by Alexander Johnston; cast headed by Carl Cochems, Jane Richardson and others.

NATIONAL—George Arliss, in Hubert Henry Davies' comedy, "The Mollusc," and the latest playlet from the pen of Sir James M. Barrie, entitled "A Well-Remembered Voice."

BELASCO—Drama by Edgar Selwyn and Channing Pollock, "The Crowded Hour." Prominent in the company are Allan Dinehart, Florence Johns, William Keighley, Marion Barney, Hale Norcross, George LeSoir, Emilie DeVarney, Andre Chotin and others.

SHUBERT GARRICK—"Nightie Night," a new farce by Martha M. Stanley and Adelaide Matthews; cast includes Jessie Busley, Francis Byrne, Ione Bright, Burford Hampton and others. Produced by Adolph Klabauer.

B. F. KEITH'S—Vaudeville; Alan Brooks and Company; Ernestine Myers and Paisley Noon in dance fantasies; Mehlinger and Meyer in a musical jockey; Frances Nordstrom and William Pinkham, "Sailor" Reilly, little Mignon, Gallagher and Rolley, Lou Hartz and other features.

COSMOS—Vaudeville; Zertho's Dogs; "Which One Shall I Marry?" Dawson, Langman and Covert; Frank Farron, Christie and Bennett, Carl King and Baccho.

GAYETY—Burlesque; "Hello, America!" Joe Hurlig's production; supporting roster includes Margaret White, Kitty Glascoe, Billie Hill, Owen Martin, Al Shaw and Sam Lee.

LYCEUM—Burlesque; attraction announced later.

LOEW'S PALACE—Mary Pickford, all week in "Captain Kidd Jr."

LOEW'S COLUMBIA—Wallace Reid in "The Roaring Road," Sunday, through Wednesday; beginning

Film Chat and Gossip

Enid Bennett will be seen on the screen this month in her picture "The Law of Man" which was filmed under the working title "Nemesis."

Charles Ray's April picture release is "Greased Lightning" a story by Julien Josephson which makes Ray a country inventor.

An exceptionally strong cast is working in "The Midnight Man," James J. Corbett's first serial, now being filmed at Universal City.

Universal is said to have paid a large sum for "The Chatterbox," a screen play written by Bayard Veiller, for Priscilla Dean. Veiller also wrote "The Thirteenth Chair," "Within the Law," and other sensational stage successes.

Rupert Julian is busy on an original script which he expects to produce with himself in the leading role. Julian has just finished "The Fire Flingers," a Saturday Evening Post story.

Eddie Polo, who is working on a series of "Buck Lawson" two-reelers, written by his director, Jacques Jaccard, will start work in a few days on the third of the series in which Eileen Sedgewick will play the leading feminine part.

Universal's scenario department is seeking five-reel stories for Pete Morrison, the young Western actor.

Mary MacLaren has started work on a drama based on Sinclair Lewis' story, "Prairie Gold." Tod Browning is the director and Waldemar Young the scenario writer. In the cast are Thurston Hall, Willard Louis, David J. Butler, Carl Stockdale, Lucille Lavarnie, Lydia Titus and Mickey Moore.

Marie Walcamp is working in the eleventh episode of the "Red Glove" serial. Jim Corbett's "The Midnight Man," is now in the fifth episode.

Jack Ford, Jacques Jaccard and Norman Dawn, are producing two-reel Westerns at Universal City.

Jack Dillon, who directed Priscilla Dean in her success, "The Silk-Lined Burglar" has taken a flyer into comedy, and is playing the leading role in a one-reeler, "I Hope It Lasts."

Dorothy Phillips will soon start producing "Ambition," a screen story from the pen of her director, Allen J. Holubar who made "The Heart of Humanity." William Stowell and Robert Andersen will be in the supporting cast.

Thursday, production announced later.

CRANDALL'S METROPOLITAN—"One Week of Life," Sunday to Wednesday, inclusive; last three days of week, "The Pest," featuring Mabel Normand.

CRANDALL'S KNICKERBOCKER—Sunday and Monday, Pauline Frederick in "One Week of Life," Tuesday, Wallace Reid in "Allas Mike Moran," Saturday, Lila Lee in "Puppy Love."

CRANDALL'S APOLLO—Sunday and Monday, Wallace Reid in "Allas Mike Moran," Tuesday, June Elvidge in "The Love Defender," Wednesday, Madge Kennedy in "Daughter of Mine," Thursday, Alice Brady in "Marie, Ltd.," Friday, Lila Lee in "Puppy Love," Saturday, Billie

CONTINUED ON PAGE THREE.